Nineteenth Annual Convention

The American Guild

of

Banjoists, Mandolinists and Guitarists

ATLANTA

June First, Second, Third, Fourth

NINETEEN HUNDRED AND TWENTY

MANAGEMENT

GRIFFITH SCHOOL *of* MUSIC

Souvenir Programme

ARTISTS' CONCERT · ATLANTA THEATRE

THURSDAY EVENING, JUNE THIRD

NINETEEN HUNDRED AND TWENTY

CONVENTION ACTIVITIES

Tuesday, June 1st

Registration of Delegates—Ninth Floor Piedmont Hotel
5 P. M.—Annual Meeting of Board of Directors at Guild headquarters
8 P. M.—Opening Session
Music—Von Suppe Quintet, Edgar Stanistreet, Director

ADDRESSES OF WELCOME
(Three Minutes)

For Georgia ----------Gov. Hugh M. Dorsey
For Atlanta ----------Mayor James L. Key

Irish Harp Solo

Spainland ----------Von Veachton Rogers

Jacquelin Moore (age 8)

For Chamber of Commerce ----------Eugene Black
For Convention Bureau ----------Frederic Paxon
For Ad Men's Club ----------Dave Webb
For Music Dealers and Merchants ----------Wm. M. Brownlee
For Atlanta Chapter No. 57----------L. M. Gill

Music by Visiting Artists

For Music Clubs ----------Mrs. Armond Carroll
For Atlanta Woman's Club ----------Mrs. Irving Thomas

Music, Von Suppe Quintet

Response for American Guild----Walter T. Holt, Washington, D. C.
Banjo Ensemble ----------James Johnstone, Director

Wednesday, June 2nd

9:30 A. M.—Opening Executive Session (order of business as stipulated by Guild by-laws)
12:00 M.—Recess for lunch
12:30 P. M—Luncheon given by Atlanta Woman's Club (Mrs. Irving Thomas, President) Complimentary to Delegates and Artists.
2:00 P. M.—Business Session
3:30 P. M.—Educational; Chairman, Miss Cora Butler, Port Richmond, N. Y.
"Modern Music," 10-minute paper by Miss Madeline Keipp, of Atlanta, Ga.
"Organization," 15-minute paper by Eugene Black, President of Atlanta Chamber of Commerce.
"The Well-Equipped Studio"— Ewing Marks.
Open Discussion on Class Lessons and Breaking in of Assistants.
5:00 P. M.—Recess
8:00 P. M.—Dinner Dance (Annual Banquet) Druid Hills Golf Club. This dinner will be given as a compliment to the Griffith School of Music by the patrons and Atlanta Chapter No. 57 in honor of the Delegates and Artists. D. E. Hartnett, New York, Toastmaster.

Thursday, June 3rd

9:30 A. M.—Business Session
10:00 A. M.—Special Educational Symposium; Chairman, D. E. Hartnett, New York City.
Soloists and Teachers: Giuseppe Pettine, William Place, Jr., A. A. Farland, Lloyd Loar, John R. Downer, Miss Cora Butler. Publishers, Walter Jacobs. Manufacturers, Gibson Mandolin-Guitar Company, Vega Company, Lyon & Healey.
12:00 M.—Recess for Luncheon
2:00 P. M.—Business Continued (Election of Officers)
3:30 P. M.—Trade Members' Program; Chairman, William M. Brownlee, President Cable Piano Co., Atlanta, Ga.
5:00 P. M.—Tea at "Wren's Nest," the Home of Uncle Remus (Mrs. A. McD. Wilson, President). Mrs. Robert Blackburn will read "Tar Baby and Brer Rabbit" Stories of Uncle Remus in true negro dialect, complimentary to Delegates, Artists and Visitors.
8:30 P. M.—Artists' Concert, Atlanta Theater.

Friday, June 4th

Tentative Program for Chapter Session

9:30 A. M.—Model Chapter Session, Chairman C. V. Buttleman.

Call to order by President (C. V. Buttelman acting as President).
Roll Call—Each person present responding with his name and with a sentence answering the question, "What does my music mean to me?"
Minutes of previous meeting.
Reports of officers.
Unfinished business.
Applications for membership.
New business.
Literary Program:
Paper—"Inter-Chapter Concerts," by William Place.
Paper—"Why Mix Refreshments with Music?" by William Evans.
Paper—"What Will Keep the Chapter Going?" by F. E. Savalle.
Paper—"Is It Easy to Organize a Chapter?" by W. Ewing Marks.
Paper—"Should We Send Delegates to Conventions?" by Cora Butler.
Summary—By Chairman.
Musical program followed by general ensemble.
11:30 A. M.—Closing Business Session.
12:00 M.—Recess for Lunch.
1:30 P. M.—Sight-Seeing Trip, including Stone Mountain, one of World's Wonders. Automobiles will be furnished Delegates and Artists.

The American Guild

OFFICERS

President—Mr. George C. Krick, Philadelphia, Pa.
Vice-President—Mr. A. A. Farland, Plainfield, N. J.
Secretary-Treasurer and Field Secretary—Mr. W. B. Griffith, Atlanta, Ga.

DIRECTORS

Mr. Francis Potter, Omaha, Nebraska.
Mrs. L'Ella Griffith-Bedard, Atlanta, Ga.
Mr. Wm. B. Evans, New York City.
Mr. Lloyd Loar, Kalamazoo, Mich.
Mr. W. Ewing Marks, Youngstown, Ohio.
Mr. James F. Roach, Cincinnati, Ohio.

The Purpose of the American Guild

"The object of this organization is, and shall be, to promote, advance and maintain the artistic and musical interests of the fretted instruments, together with their several variants and kindred instruments, in their literature, music and trade, and in manner as follows:

"By encouraging and inducing a high standard of excellence in all literature pertaining to the instruments in their history and pedagogy, and by impelling a correspondingly high standard for their music, in publication, composing and arranging.

"By striving to increase the average of ability and competency in teachers and students, through the providing and establishing of certain standards of attainment in all grades of proficiency, and the granting and issuing of duly certified and authoritative diplomas in these several grades, after the passing of certain prescribed examinations."—Art. I, Sec. 2, Guild Constitution.

Who May Become Chapter Members?

Any interested musician or student may make application for Chapter membership, but only players of one or more of the allied fretted instruments are eligible to full active membership. Players of the fretted instruments may, by passing the various degrees of the Guild Standard of Attainment, qualify for seats in the National Convention.

Chapter Features

A Chapter Orchestra, with weekly rehearsals, booking outside engagements at the discretion of the members and director.

A monthly Chapter Session (open to members only) for the transaction of Chapter business, with a musical and literary program and social hour following.

Occasional "Guest Evenings"—meetings open to friends and relatives of members.

A yearly series of Artists' Recitals.

An Annual Concert-Recital or Festival Concert by the Chapter Orchestra at the close of the season.

A midsummer Chapter picnic.

District Festival meetings, in which neighboring Chapters participate.

Standards of Attainment

The American Guild has established certain Standards of Attainment for the examination of prospective members and for the guidance of teachers and students. These standards are graded from I to IV and form the most comprehensive and thorough course of study ever provided for students of any particular family of instruments. The immediate and important effect of the operation of these standards is to eliminate the incompetent "teachers" of fretted instruments. The fact that as much special training is needed by the mandolin teacher as by the piano instructor, and the further fact that a violinist, no matter how competent as a teacher or soloist, *cannot* teach *mandolin* without *special* study and training in mandolin technique, are not fully appreciated by the public until actual demonstration of the truth is made.

Plectral music is a branch by itself and is a closed book to ninety-nine per cent of the musicians in other lines. The student who chooses a fretted instrument as the means for attaining knowledge of music and skill as a performer, therefore may thank the American Guild for the standardized course of study, the elimination of incompetent teachers and the provisions of properly equipped instructors, with the necessary literature and the standardized instruments and instrumentation of the modern mandolin orchestra.

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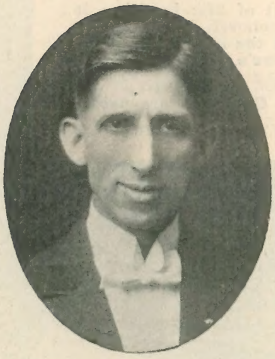

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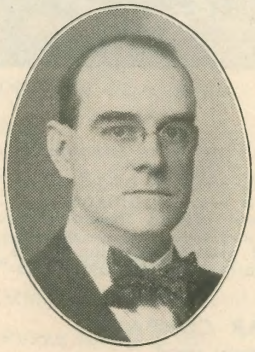

Ewing Marks

James F. Roach

The old canoe,
A lazy, summer moon,
The only girl
and---
And what? Come—'fess up—you filled in the missing words almost without realizing it!
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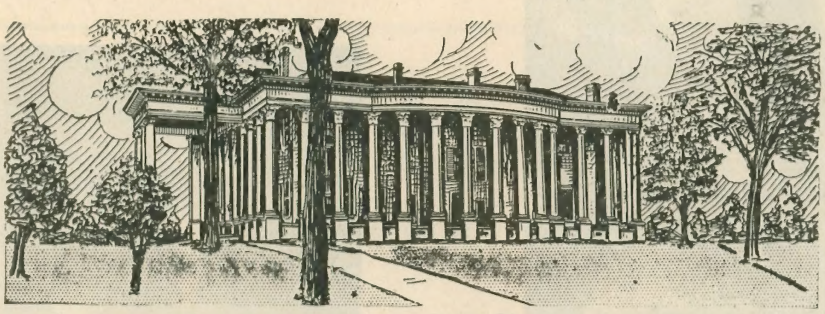
CONCERT PROGRAM

(a) Columbus March ..... Pettine

(b) Dance de Cupid ..... Odell

Atlanta Guild Chapter No. 57. William Butt Griffith, Director.



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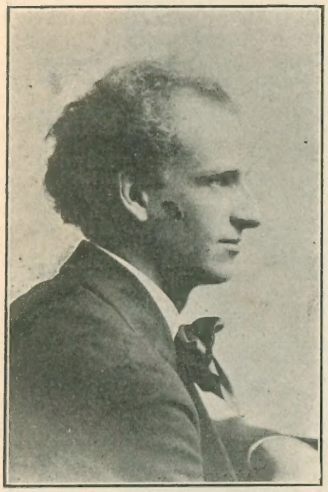

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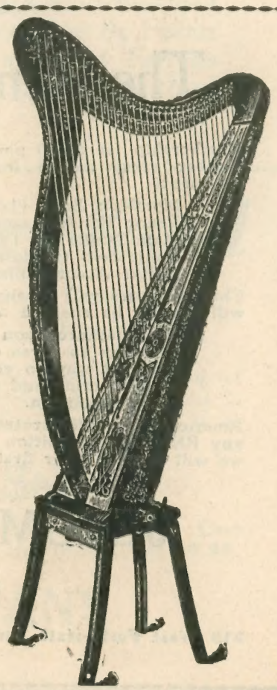

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Quartet from Rigoletto ..... Verdi-Loar

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Guitar Solo
(Unaccompanied)

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Mazurka, Op. 68, No. 2 ..... Transcription by Ferrer
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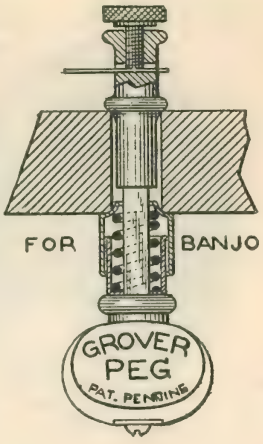

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Vahdah Olcott-Bickford, Guitar

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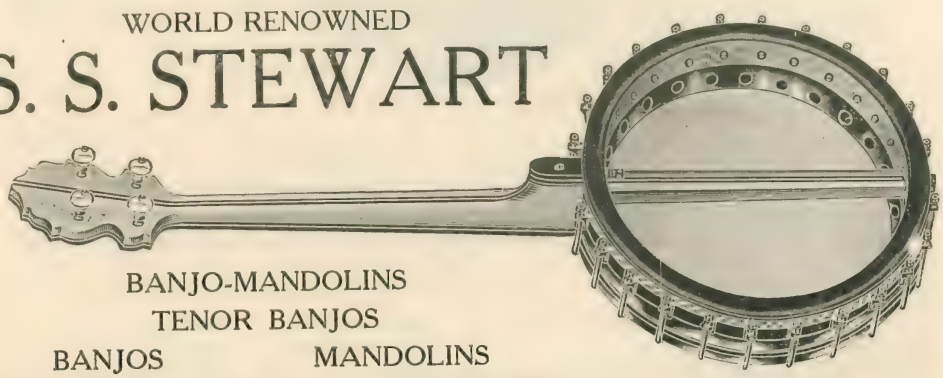

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PROGRAM—Continued.

MANDOLIN SOLO

Concerto in G Major (Patetico).....Pettine

(a) Andante

(b) Allegro moderato, Vivace

Giuseppe Pettine

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(July 6, 1918)

UKULELE CAN NOW PLAY ANYTHING

Miss Jennie M. Durkee, a well-known Chicago musician, has discovered a means whereby the ukulele can be used as a high-class solo instrument. A few months ago she held the same opinion of the ukulele that thousands of musicians do—that it was impossible to get more out of it than the weird strumming accompaniment. But through her discovery a new and broader field is opened for this quaint little instrument of the South Sea Islanders. She is now demonstrating her discovery to the amazement of large audiences, rendering without the aid of an accompanist such selections as the "Miserere" from "Il Trovatore," Schubert's "Serenade," the "Lucia" Sextette and Moszkowski's Serenata, in such a way that the melody is sustained and supported by an accompaniment astonishing in its completeness and volume. In Miss Durkee's hands the ukulele sounds like a small orchestra.

"The American Way," as she describes her discovery, "consists of drawing a thick felt plectrum or pick rapidly across the strings, thus modifying the tone and increasing the volume to such an extent that it can be heard in the largest concert halls." According to Miss Durke's own version:

"This felt plectrum holds the same relation to the ukulele as a violin bow does to the violin, and absolutely does away with the harshness which is produced by strumming the strings with the fingernails. It adds color, expression and possibilities technically which heretofore have been considered impossible on the ukulele."

There has just been published "The American Way Instructions for Playing Solos," by Miss Durkee. A list of selections has been prepared with the fingering graphically explained so that the inexperienced player may learn the "American Way" of solo playing on the ukulele.

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WEBB & VARY CO., PRINTERS, ATLANTA

July 19, 1920.

My dear Mr. Griffith:-

In a recent letter you asked me "WHY ARE YOU A GUILD MEMBER". In answer to this I will say it is because I am interested in the Banjo, Mandolin, Guitar and kindred instruments and love their music.

It is my duty to assist in placing them on a higher plane. I have been an instructor and careful student of the instruments for thirty years and have watched the advancement in their manufacture and the music published for them.

It is through the efforts of the American Guild that we have gained publicity, better instruments, music and players.

I feel it an honor to belong to an organization that has accomplished so much for our cause.

Find enclosed application and check for $3.00 for new member.

Yours for a larger membership,

Chicago, Ill. Claude C. Rowden.

July 18. 1920.

Dear Mr. Griffith:-

I received your letter, and think that your never ceasing an untiring efforts should receive some attention and am willing to do all I can. Am sending you application for new member as requested, also check covering same. I have about six wishing to join Chapter, and will send names later as soon as I can look up their address.

Yours very truly,

Lyons, Iowa. Carl Reimer.

July 12, 1920.

Dear Mr. Griffith:-

Received your letter and believe me I am mighty glad to hear from you (Dixie). It gives a fellow an inspiration to get right down to business and work for his Organization.

Enclosed find check for $6.50, also three Applications for Associate Membership and four Guild pins. And don't forget to send me more application blanks.

My idea of the Guild is that it is the most broad minded Organization in existence. Why? Because it's aim is to elevate not only the standard of our instruments, alone but to elevate the human mind and soul of the world, through music via: these wonderful instruments of the fretted class. For when used correctly they can produce a more beautiful and appealing effect than any other class of instrument.

It is a historical fact that the mandolin and guitar are the fathers of the "Violin" family of instruments.

That is the reason why I believe our instruments make the best "Medium" to the expression of the human soul and I hope to live long enough to see the Guild, the greatest musical organization in the world, and financially fixed so as we may give free concerts and educational lectures to the Public.

I see in my dreams The Guild encouraging the arts of teaching, soloing and composing by way of offering some great nation known prize or merit badge in the world wide contest.

Truly yours,

Philadelphia, Pa. Edgar Stanistreet.

July 1, 1920.

Dear Mr. Griffith:-

My membership card to the American Guild of B.M.G. received for which I thank you, also the Program of our 19th Annual Convention.

I will look forward with anticipation to our 1921 Convention to be held at Los Angeles, Cal. and shall make my plans to be present at it, for I realize that to have the privilege of attending such a Convention is an Education to one interested in the fretted instruments.

Again thanking you and wishing the Guild the greatest of success and prosperity.

Sincerely,

Toronto, Canada. F. Cadieux Allen.